



The Rhumb Line

Maine Maritime Museum

December 1998

Visit us at <http://www.bathmaine.com>

Number 18



Young "Tars" Aloft—After thousands of voyages to every destination of the imagination, our "sandbox ship" has been rerigged by MMM Volunteers with new cordage donated by The Crowe Rope Company. Now our young seafarers are well fitted-out for the future.

—Photo by Darcie Lincoln

Museum Plans a New Look

By Tom Wilcox, Executive Director

For more than a year the Museum has been planning a number of projects which in combination will provide a new, fresh look to members, visitors and the community. Efforts to bring these plans to life are well under way and will soon be formally announced. Actual changes could begin as early as this coming year.

The primary focus of all the effort is the Percy & Small Shipyard. The Museum has owned this site since 1975 when it was given by Mr. and Mrs. L.M.C. Smith. Shortly after we acquired it the land was cleared of underbrush that had grown up after the shipyard closed in 1920. All the buildings were painted, and those that needed repair were cared for. Exhibits were created over the years as the property was integrated into the Museum experience.

It has now been more than a decade since the most recent exhibition was done and it is now time to freshen our presentation of the shipbuilding story. To begin with, a gallery addition is planned off the north side of the Maritime History Building, through the door one now uses to visit the shipyard. Here, in paintings, pho-

tographs, models, dioramas and the exhibition of three-dimensional objects and documents we will tell the Percy & Small "story." Visiting this gallery will prepare the visitor for the real thing just outside. It will also substitute for a shipyard visit during terribly inclement weather, or for those with insufficient time or who have difficulty in getting around.

Each of the historic buildings—the Mould Loft, Caulker's Shed, Mill & Joiner Shop, and Paint & Treenail Shop—will get whatever structural attention is necessary, including roofs and foundation work, as well as paint. Pathways will be constructed between

continued on page 8

Annual Open House

Sunday, December 6 10 a.m. ~ 4 p.m.

Free to area residents ~ Refreshments

Bring along your extended family and friends!

Our Mission is to collect, preserve and interpret materials relating to the maritime history of Maine and to promote an understanding and appreciation thereof.



From the Chart Table

This is the time of year when the title of this column is most apt. It is now, as we approach the end of our calendar and fiscal year, when we take the figurative step of plotting our position and laying out a series of courses for the next weeks, months and years. In our case, the ever-present shoals and ledges of financial distress are never far from our thoughts, but that is probably as it should be. We are, after all, only stewards of this fine Museum, and our job is to move it along—safely—for those who will follow us. We have some ideas about where we want to be at various points in the future and we are engaged in putting “due dates” on those ideas, thus turning them into *plans*. In addition to plans that will make this a more interesting place to visit and be a part of, we also intend to make us stouter financially, better able to withstand the vicissitudes of being a privately-funded, not-for-profit institution in this day and age. As I approach my fourth anniversary as director I’m as confident as ever that we are moving in the right direction and that we all (staff, volunteers, trustees, members, the regional community and other supporters) are contributing to ever more firmly establish Maine Maritime Museum as an exceptional educational institution with few peers anywhere in the world for its size and type.

To pause and reflect on the richness of our offerings these days is to illustrate precisely the reasons for this confidence: Bob Webb's tugboating exhibition in the Crooker Gallery; *Endeavour*'s visit, during which 8,000 people came to see her (Bath's population is 10,000) and for which we needed to populate (and did, thanks to Ellen Conner) 700 time slots with enthusiastic volunteer guides; the intimate exhibition on founder Ray Small that has attracted some very old local friends to the opening after years of absence; Ruth Maschino's ever-popular Pirates' Party attended by hundreds of small pirates and other costumed creatures on the evening before Halloween; and *Treasures of the Sea*, our newest exhibition of notable collections acquisitions—perhaps in and of itself as much evidence as one might need about the health of our fine Museum.

Just as we prepared to go to press we learned that boatbuilding dean Arno Day passed away (November 5). If there is a pantheon of Maine lobsterboat designers and builders, Arno is certainly in residence. A fourth-generation boatbuilder, he was hugely generous with his time and knowledge. He taught many a workshop here and elsewhere. We will all greatly miss the presence of this highly-skilled and very kind man.

Tom

Thomas R. Wilcox, Jr.
Executive Director

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Editor: Robert Webb

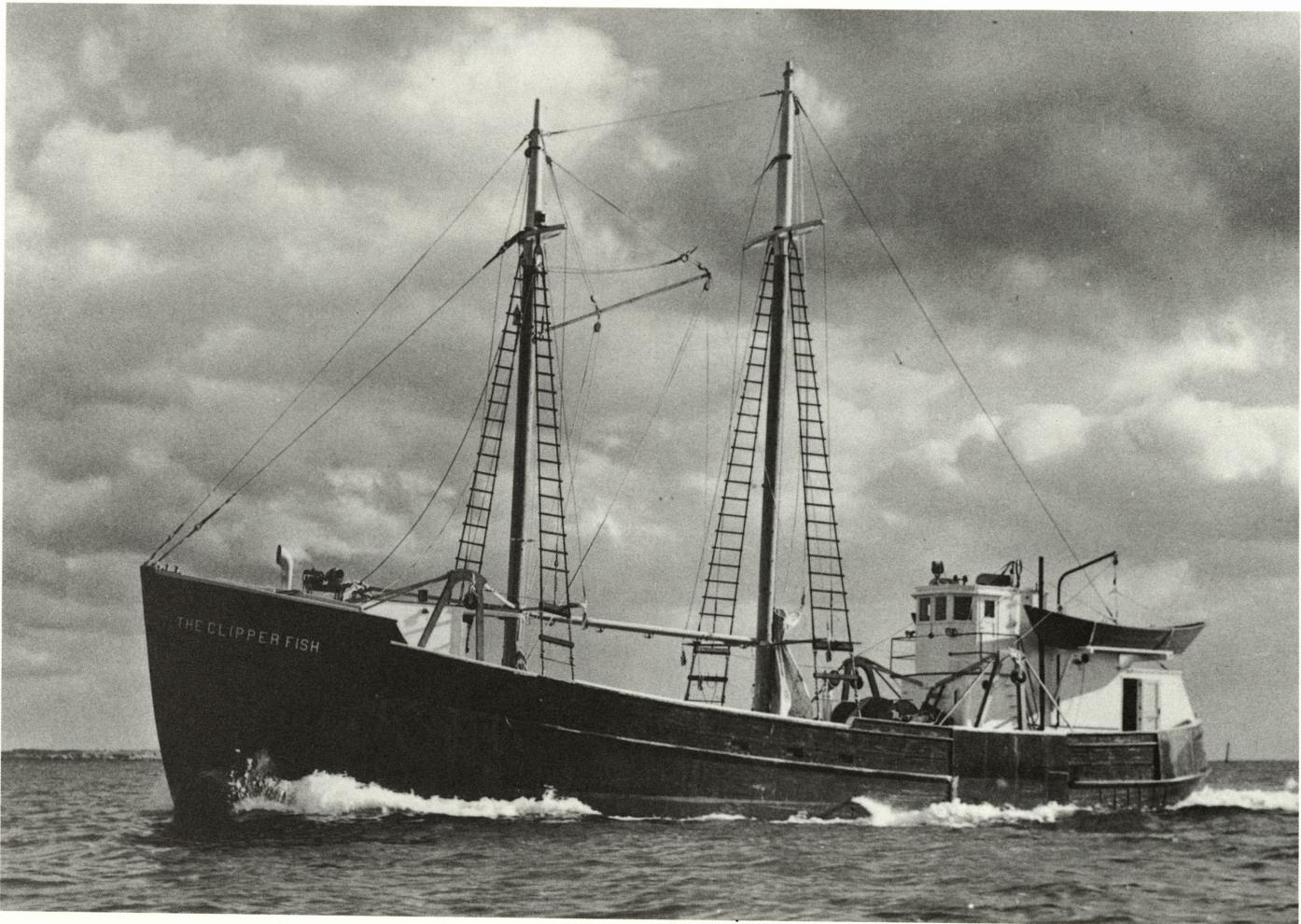
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Maine Maritime Museum
243 Washington Street
Bath ME 04530
207-443-1316
FAX 207-443-1665
<http://www.bathmaine.com>
e-mail: maritime@bathmaine.com





Gallery —

Draggers like this are fast disappearing from our seaports. This is The Clipper Fish (ON 251019), designed by Geerd Hendel and built in 1946 by Harvey Gamage at South Bristol, Maine for Clipper, Inc. on the Greene & Wood Pier at New Bedford, Massachusetts. Her dimensions were 79.1 x 29.1 x 11.8 feet; 132 tons.

This fine picture was probably made during sea trials, for she did not retain her romantic name. By 1947 pragmatism — and perhaps the sentiments of her crew — forced a change. After that time she served the New Bedford fleet as the Clipper.

The original photo is part of the collection of Geerd Hendel's plan drawings, photographs and other material recently donated by Hanni Hendel (story, right).

Library Acquires Hendel Collection

Geerd Nilz Hendel, who passed away this year at age 95 was a noted naval architect with strong connections to Maine. Born in Germany, Hendel first lived in Maine in the 1930s when he worked with W. Starling Burgess on the America's Cup defender *Ranger* and other designs for aluminum boats.

During World War II Hendel designed small naval vessels that were built by the Camden Shipbuilding Company. He later produced designs for fishing draggers built by Harvey Gamage in South Bristol. From his drafting table came sport fishermen, large yachts and other pleasure boats, some more than 100 feet long. He was noted for the Boothbay Harbor Yacht Club one-design. The harbormaster's boat in Camden, where Hendel lived, is also one of his designs.

The Hendel collection was donated by Mrs. Geerd (Hanni) Hendel. There are more than 1,500 sheets of drawings representing more than 280 boats or larger vessels as well as his business records, many photographs of completed boats, books, and other items.

Once arranged and catalogued the Hendel collection will prove to be a treasure trove for anyone interested in mid-20th-Century Maine boat design and boatbuilding. His work influenced, and was influenced by the Maine tradition, and his legacy makes an important addition to our collections in the field of naval architecture.



International Shipmates — Young adults from Ireland "learn the ropes" as part of the International Rotary's "Friends Forever" program. Ten Protestant and Catholic teenagers spent a day cooperating to sail our pinky schooner Maine with Director Tom Wilcox and Boatshop Manager Will West. This year the Museum has hosted several peace groups including 15 Russians studying Maine's fisheries and German teenagers learning about museums.

—Times Record photo by Paul Cunningham

Children's Guide Garners Bank Award

A young people's guide to Maine Maritime Museum designed in part by children has received an award in the Fleet Bank "All-Stars" competition. The award was presented by professional soccer star Mia Hamm at a ceremony October 27 at Falmouth High School.

The 12-page, three-color publication earned a third-place award that included a cash prize of \$3,000. The prize will be used to print the guide for distribution to all families visiting the Museum.

The 1997-98 fourth-grade class at Fisher-Mitchell Elementary School in Bath collaborated with teachers Judi Mansfield and Judy McAllister and the education staff at MMM to produce the guide, which is called *Especially for Kids*. Nearly 2,700 hours were spent by students, teachers, Museum staff and volunteers to complete it. Students researched the maritime history of Maine, ship construction, visitor learning styles, marketing techniques and the printing process.

The Fleet All-Stars competition is open to children between five and 18 years of age with the participation of their youth directors, teachers and parents. To date more than 42,000 children have participated in community-service projects designed to inspire and reward young people's involvement in the community. Fleet has awarded more than \$600,000 to youth groups during the past two years.

SLOPS WANTED!
(Wish List)

- stationary sander
- 5-foot fiberglass paint-roller stick
- drill index 1/16" - 1/4"
- set of countersinks
- cotton diapers
- planking clamps
- video monitor and VCR
- box compass

Please call Tom or Ruth at (207) 443-1316, ext. 324 or 323, if you can help out. Thanks!

Boatshop Builds a Classic

The Museum Boatshop has completed a 14-foot Whitehall-style rowing boat modelled after *Heroma*, an historic Whitehall donated by C. Francis Loutrel in 1978.

Heroma was recovered from Monhegan Island in Penobscot Bay. It is thought that she once served as yawl boat on a coasting schooner. She has an excellent rowing record, once having been rowed from Hyannisport, Massachusetts to Nantucket Island, a distance of 24 miles, in just 7 1/2 hours.

Boatshop Manager Will West and his crew constructed their *Heroma* replica from clear cedar on white oak with mahogany thwarts and transom. Mahogany is also used for the sheer plank and rub rail. She is fitted with two rowing stations.

The Boatshop's Whitehall is now for sale. She's a new classic that will provide hours of pleasant rowing and good companionship. Both the original *Heroma* and the new version may be seen now in the Boatshop, but look for the new boat in our Maritime History Building during December. She'll be "dressed" for the holidays!

Small Point

Ray Small was one of the founding figures in the Marine Research Society of Bath and the Bath Marine Museum—antecedents of Maine Maritime Museum. Don't miss the exhibit of Ray's half-models and photographs (and his boat, *Bounty*) through February 14th. While we're on the subject, thanks to Bath Savings Trust Company and Bath Savings Institution for their generous co-sponsorship of the exhibit. Ray was Bath Savings Institution's first corporator.



Don't Let Us Sail Without You!

Support MMM by Becoming a Member

Individual	\$25-49
Family	\$50-124
Sustaining	\$125-249
Patron	\$250-499
Shipwright	\$500-999
Downeaster	\$1000+

Please send us your check or call our Membership Office at (207) 443-1316

Want to Reach Us?

Our new automated telephone system is easy to use. To speak with any one of our staff, simply dial our main number (207) 443-1316. When you hear the voice of the automated receptionist, punch in the appropriate extension number as shown below.

- 334 Boatshop
- 335 David Boulette, director of maintenance
- 325 Ellen Conner, education/volunteer coordinator
- 321 Susan Drumm, administrative assistant
- 330 Kathy Fuller, finance officer
- 322 Dawn Leonard, administrative assistant
- 327 Darcie Lincoln, director of development
- 328 Nathan Lipfert, library director
- 323 Ruth Maschino, director of public programs
- 339 Lauren Mofford, museum educator
- 350 Charleen Montz, development assistant
- 331 Museum Store
- 340 Glory Penington, store manager
- 344 Barbara Potter, membership secretary
- 326 Darren Poupore, registrar
- 342 Wayne Robinson, maintenance
- 333 Robert Webb, curator
- 341 Will West, Boatshop manager
- 324 Tom Wilcox, executive director



Half-hull Models carefully crafted by Will West and the Volunteers in the Boatshop:

U.S. Coast Guard dory \$150
Whitehall Heroma \$275
Muscongus Bay sloop Ranger \$350
Naphtha launch \$450
Steam-tug Seguin \$1775

Available among our many new book titles is *An Eye for the Coast: The Maritime and Monhegan Island Photographs of Eric Hudson* by W.H. Bunting and Earle Shettleworth \$25



The Museum Store is always interested in out-of-print and used maritime books. Your contributions may be tax deductible.

Present this coupon for your

free gift

at the Maine Maritime Museum Store!



Valid through 3/31/99



News In Store

New Products You Won't Find At The Mall!

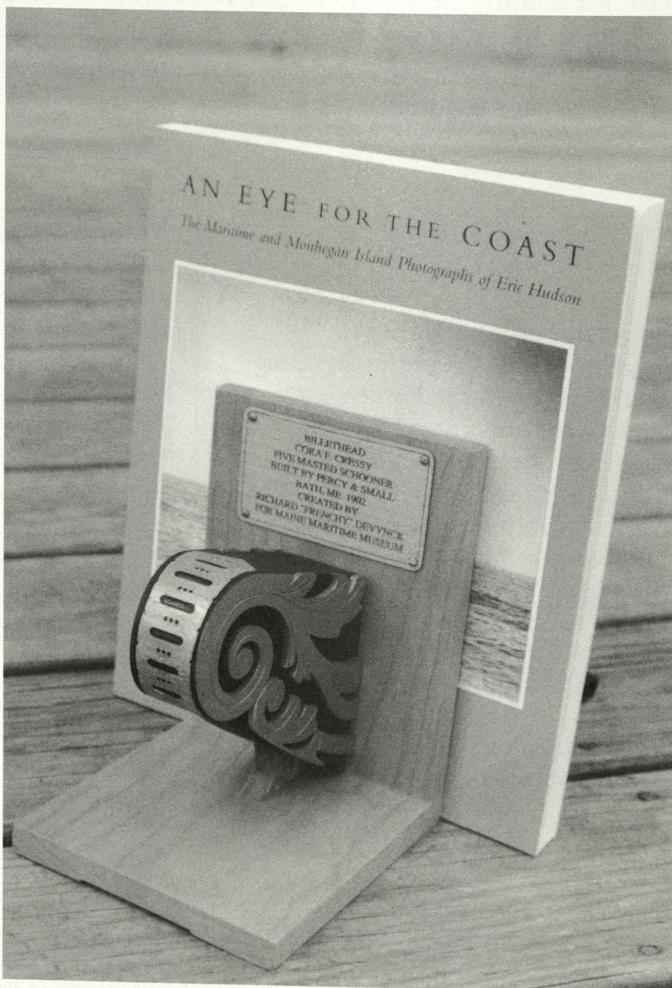
Christmas ornaments created by Frenchy DeVynck in the Model Shop: MMM burgee, *Cora F. Cressy* billethead, anchor, pinky schooner \$18 crystal, \$12 wood

Custom Clothing featuring the *Cora F. Cressy* billethead design:

turtleneck drawstring sweatshirt, ash or slate, \$42
long-sleeved mock turtleneck, ash, \$21.50
t-shirt, ash or slate, \$17

Bookends (below) featuring the *Cora F. Cressy* billethead, cherry, \$98 each

*Free gift wrapping for items purchased
in the Store!*



10% Members Discount!



Volunteer, 18th-Century Style — Did anyone have more fun volunteering during the visit of H.M. Bark Endeavour than our own Myonne Lee? With true French *joie de vivre* she explained the workings of the ship to countless visitors. In everyday life Myonne is a familiar face (and voice) at our admissions desk and Museum Store.

— Photo by Patrick Lee

MMM Author Writes Whaling Book

A local author who has written several books for Maine Maritime Museum has completed a new book about the history of whaling in New Hampshire.

In *Heavy Weather and Hard Luck: Portsmouth Goes Whaling*, Dr. Kenneth Martin tells the little-known story of Portsmouth's ambitious whaling ventures of 1832-48. Many merchant vessels built along the Piscataqua River, including several constructed at William Badger's yard in Kittery were outfitted for whaling then. Sailors from Maine and New Hampshire took them around the world in pursuit of oil.

"The colorful exploits of these seafarers are well documented in whalers' journals," Martin said. "And enough onshore business records have survived to provide a clear picture of the enterprise. Researching it has been the most fun of my career."

Martin is the author of several best-selling MMM books, including *Whalemen and Whaleships of Maine* (1975), *Lobstering and the Maine Coast* (with Nathan Lipfert, 1985), "A Singleness of Purpose: The Skofields and Their Ships" (with Erminie Reynolds, 1987), and *The Pattens of Bath: A Seagoing Dynasty* (with Ralph Linwood Snow, 1996). He also wrote *The Maritime Folk Art of A. De Clerck*, the catalogue that accompanied the 1992 MMM exhibit of De Clerck's paintings.

Heavy Weather and Hard Luck is published by the Portsmouth Marine Society. It is fully illustrated with paintings and drawings from whaling logbooks. Signed copies are now available in our Museum Store.

Small Point

What is a "tall ship?" According to the American Sail Training Association (ASTA), "tall ship" is a general term that identifies large, traditionally-rigged sailing vessels. ASTA divides "tall ships" into Class A (vessels over 160 feet and square-rigged vessels of any length), Class B (between 100 and 160 feet), and Class C (less than 100 feet but at least 30 feet on the waterline). Of legal interest: ASTA owns the registered trademark Tall Ships® as it relates to commercial activity and the organization of sailing events and races.

New Look, continued from page 1

the buildings to make traversing the shipyard easier. The exhibits in each building will be tailored to tell the pieces of the story in a compelling way. We will utilize professional exhibition practices while retaining the special ambience possessed by each building. In their totality, the Percy & Small buildings will inform the visitor about how the massive schooners were constructed, by whom and why, while relating this activity to the broader history of shipbuilding in general.

In the midst of the shipyard, and as a centerpiece to its renovation, we intend to evoke the size and shape of the big schooners in full scale with what we are calling the "Wyoming depiction." We will decide on an approach within the budget established for this component that will have the largest visual impact: and it will be quite something!

Throughout the rest of the shipyard we will add smaller details that once formed part of the complex, including lifting booms and spars guyed into the ledge and one or more smaller edifices including the infamous privy adjacent to the fitting-out pier—for exhibition only!

To allow us to be more hospitable than we already are, we plan to add a meeting space off the Maritime History Building. At this point we envision a 3,000-square-foot building that will include a caterer's kitchen. It will have the flexibility to be divided into smaller spaces as needed, so it might be used for meetings, lectures, our Maritime History Symposium, and school programs (among them the many programs currently conducted in Sewall Hall and the galleries themselves). We may use it for an all-weather lunch facility to replace our current summer-only snack bar. The basement of the new building will provide much needed quality collection-storage space for the curatorial department and the library.

Finally, we plan to add a small structure at the north end of the property for visiting yachtsmen. It will have bathrooms and modest shower facilities, as well as a public telephone and one or more washer/dryers. This facility will serve those who visit us by water, as well as providing rest-room facilities at the far end of our property.

Efforts are now quietly proceeding to marshal the resources necessary to make these plans a reality. We will announce more about these plans in the next issue of *The Rhumb Line*.

Welcome Aboard! New Members August-October 1998

Dr. Harry Beskind & Virginia Swain

Michael Blaine

Sarah Brendler

Marianne M. Brinker

Charles Brooks

Allan Brouillet

Mary Patricia Buck

Carol Burrill

Mr. & Mrs. Angus Burton

Drew Cheney

Elizabeth B. Childs

Tom & Carolyn Church

Julius Colangelo

Joseph A. Connor

Ken L. Crowell

Marjorie C. Crozier

Mr. & Mrs. Joseph P. Davies

Evelyn Desmond

Myron H. Downs

Helen W.R. Eckel

John J. Evans III

Carl Fike

Mr. & Mrs. Arthur E. Flathers

Ben Ford

Cornelia D. Fraley

Ivy Frignoca

Floyd & Ann Gillespie

Hope Gould

Maurice & Janet Granville

Jill Haer

Mr. & Mrs. Hugh Halsell III

Frank B. Jewett

Tim Kelly

Dr. Nancy H. Kierstead

Mary King

Steve Lampros

Peter MacPherson

Chris & Rosalind Magnuson

J.P. Marzullo

Daniel McLaughlin & Suzan Wilson

Ernest E. & Elizabeth K. Mildrum

Jeremy Miller

Charleen R. Montz

Heather J. Moulton

Phyllis H. Munro

James Nelson

Mr. & Mrs. Peter M. Nicholas

Bruce T. Odell

David & Mary Otto

Tom Paiement

Frank & Beverly Palm

Thomas W. Parker

Dennis Paustenbach

Barbara Tucker Perkins

Joe Pinette

Craig & Tracy Poulin

Sharon Pressly & Douglas Fiero

Walt & Leslie Raber

Doug & Dotty Reilly

Brad & Christine Smith

Bruce J. Snyder

Timothy M. Sullivan

Lewis L. Thompson, Jr.

Terry & Sara Townsend

Richard W. Tucker

Joan Van Note

Bill VanVoorhis

Wagner-Weiler

Horace Wallace & Judy Gray

Jeffrey H. Ward

Barbara West & Marlene Barter

Merton & Callie Witham

Daniel A. Wood

Leonard & Ruth Zecchini



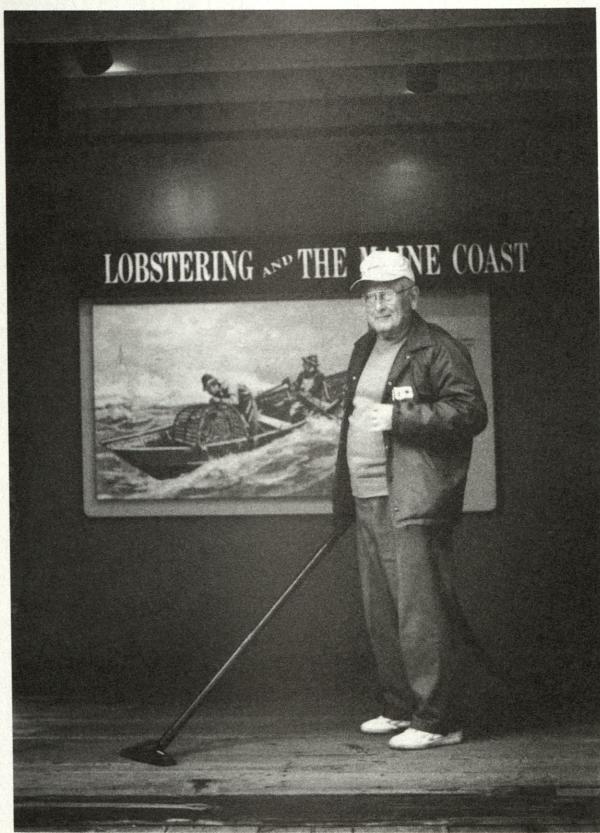
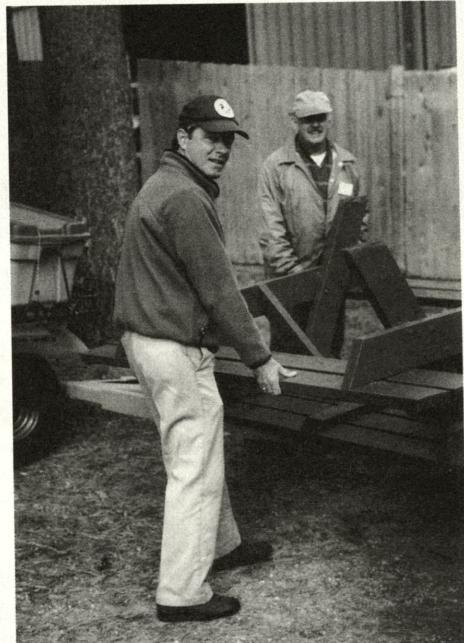
Random Images on the Day – Janet Conner and Phil Souza prepare to re-stripe the parking lot; Director Tom Wilcox and Bill Potter put away the picnic benches; Pat Farris, Merlin Smith and Connie Henry tend to the flower beds that line the main entrance to the Maritime History Building; while Tad Pinkham supervises the cleaning of the Lobstering and the Maine Coast exhibition in the L.L. Bean Building.

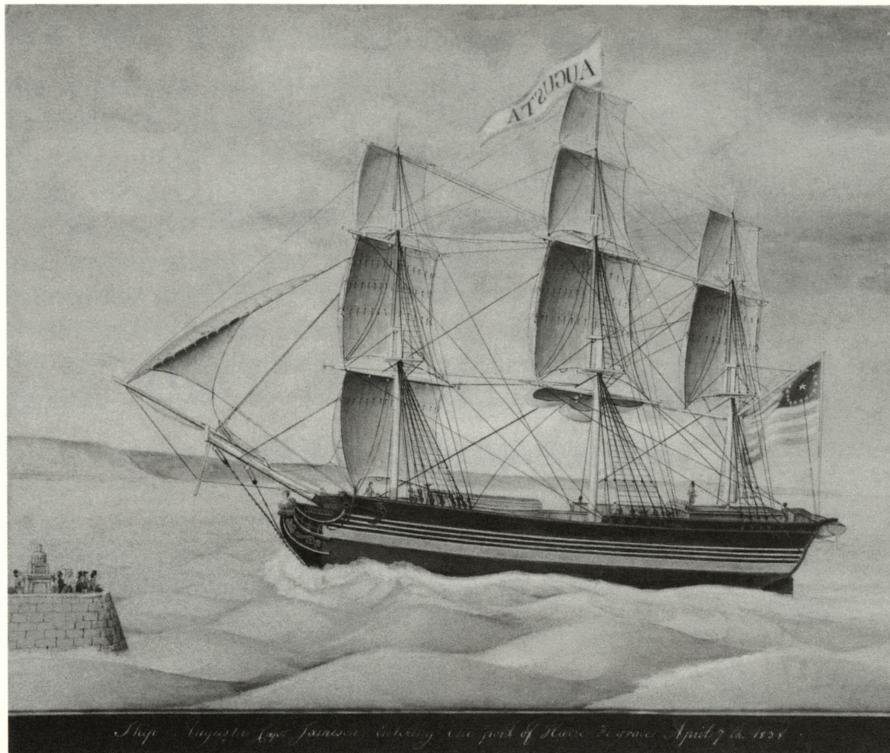
– Photos by Bob Webb

Quartermasters' Day

October 17, 1998

More than 50 hardy souls from our Quartermasters' Corps turned out to attend to the many heavy tasks necessary to prepare the Museum for winter. A thousand and one jobs were handled with alacrity: the Museum's rental building was reshingled; flower beds were pruned and tidied; the parking lot was repainted; galleries and exhibition buildings were thoroughly cleaned; picnic benches and seats were stored; and boat-storage space was upgraded. As usual, participants enjoyed a mobile coffee break in the morning, a tasty catered lunch and an end-of-the-watch mug-up. Thanks to everyone who participated: see you in the Spring – don't forget to recruit a friend!





*Ship Augusta Cap^t. Jameson
Entering the port of Havre de
grace April 7th 1838; unknown
artist, watercolors, 1838.* By
this time the artist had gained
better control of perspective
and scale in showing the ship
approaching Le Havre.

- Photo by Bill King

A Discovery Turns One Painting into Two

Imagine buying a framed print at a yard sale and discovering behind it an original copy of the Declaration of Independence. Such a find was made not long ago. This year we made a similar discovery: an hitherto unknown painting on the back of a work sent out for conservation.

The painting we had is a watercolor portrait of the Bowdoinham-built ship *Augusta*, painted in April 1838 by an unidentified "pierhead painter" at Le Havre, France. During the summer Curator Bob Webb took the painting to Nina Rayer, a Portland conservator who specializes in the stabilization of works of art on paper. When Rayer removed it from its frame she found a second portrait by the same artist on the reverse. It predates the *Augusta* painting by 12 months and depicts a merchant ship named the *Nile*.

It was immediately clear why the painting had never seen the light of day. There were obvious mistakes of the kind that would have caused the buyer—undoubtedly the ship's captain—to refuse it.

"It's legendary how shipmasters would criticize even small errors in rigging and detail," Webb explained, "and we often find evidence of minor corrections. But the faults in this painting were too large to repair."

The most obvious mistake was placing the ship's huge name pennant at the top of the foremast instead of at

the mainmast truck where it belonged. He tried to cover over that part of the work but couldn't.

And there were other problems of an artistic nature. For example, the *Nile* seems vastly out of scale when compared to the stone quay that marks the entrance to the River Seine, and the sea seems to slope down toward the right side of the paper. The artist must have set aside the valuable sheet of paper and "recycled" it for the *Augusta* painting.

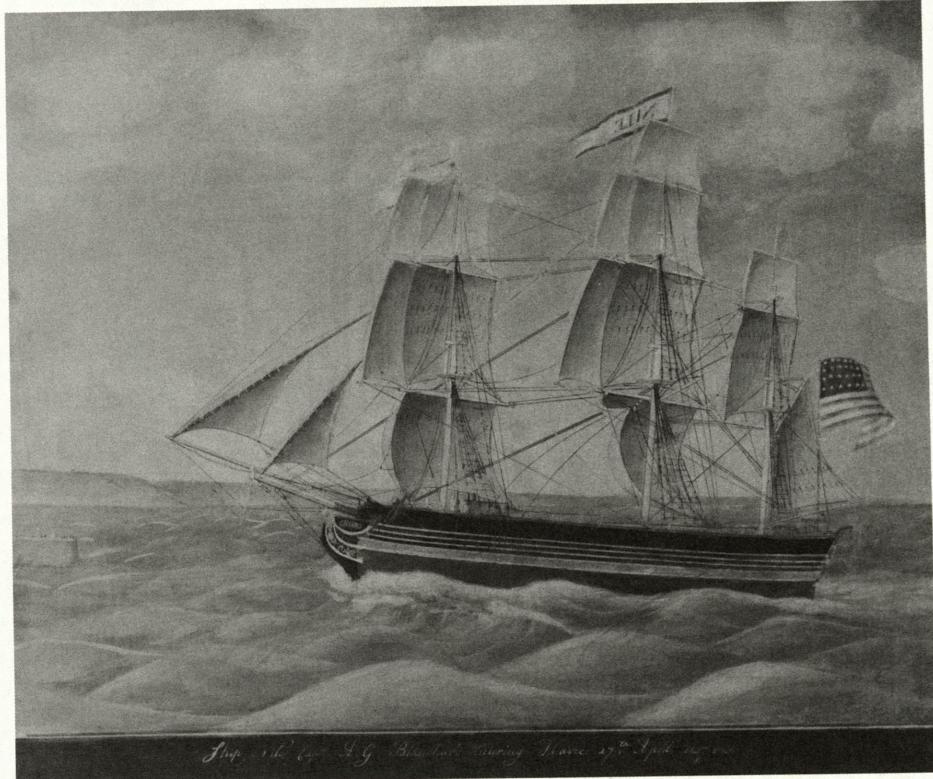
Using these paintings and others in public collections Webb hopes to identify the painter and confirm his authorship of a painting of the snow *Clarissa Ann* (in the *Family Fleets* exhibit), an apparently rare example of his work in oils.

"The *Nile* is the earliest of his dated works I've seen," Webb said. "Because the mistakes are so blatant it must mark the start of his career, and may be the very first painting he made of an American ship."

The identity of the ship might have remained a mystery, since her name was popular among shipowners engaged in the Mediterranean trade in the 1830s. But the painted legend below the picture included the name of her captain, A.G. Blanchard, and Webb eventually identified him as the first master of the 334-ton ship *Nile* built by Reuben Merrill at Falmouth, Maine in 1834. By examining microfilmed issues of

*Ship Nile Cap^t A.G. Blanchard
Entering Havre 27th April 1837;*
unknown artist, watercolors,
1837. Note the artist's attempt
to obliterate the name pennant
from the foremast.

- Photo by Bill King



the *Shipping and Commercial List, and New-York Price Current* in the Museum's library Webb was able to fix Captain Blanchard and the *Nile* in the cotton trade from American Gulf of Mexico ports to Europe.

The painting of the *Augusta*—and the *Nile*, as it turned out—was given to the Museum by Camilla Sewall and conserved with funding generated by the Sewall Family Fund, which supports the conservation and care of Sewall Family artifacts at Maine Maritime Museum. The painting is currently on view—*Augusta-side out*—in the exhibition *Seafaring from Early Bath*.

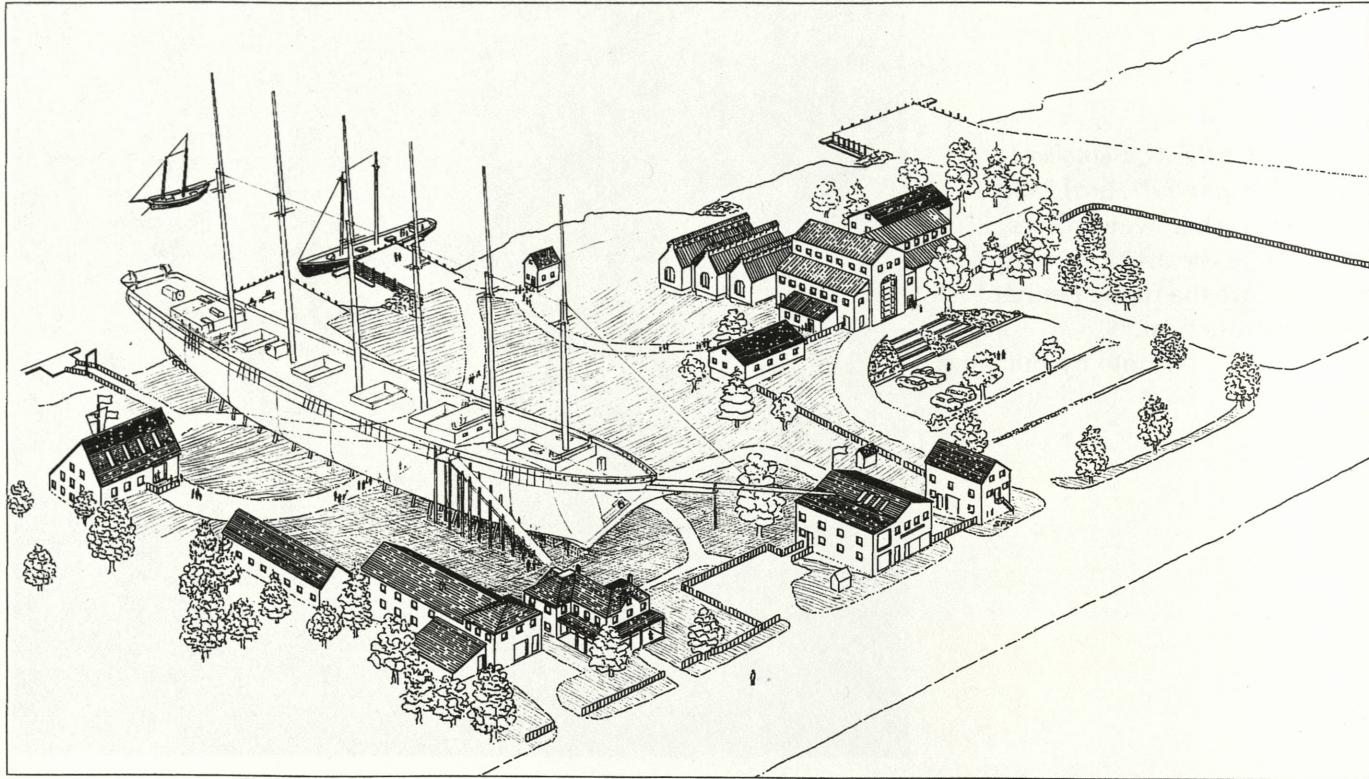
Matching Contributions

Matching Contributions

Contributions, and in some cases membership dues are matched by many corporations. However, the museum has to be approved for matching funds and then apply for each match as the gift is received. If you are employed by—or retired from—a company that has a matching program please let us know by calling the Membership Office at (207) 443-1316.

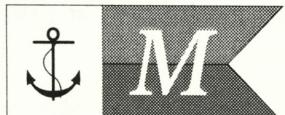
Small Point

Ever heard of a "tractor tug"? *Professional Mariner* (Issue 33) defines tractor tugs as "working tugboats capable of direct sideways movement due to fully-azimuthing thrust, plus some ability to apply 'indirect' arresting force when tethered to a moving vessel." That is, they go forward, backward, and sideways at will, using so-called cycloidal drives instead of fixed-shaft propellers. You won't see them in our historic exhibitions for awhile: tractor tugs are a new and expanding technology.



What if Percy & Small's huge six-masted schooner Wyoming (1909) had been built during the time of Maine Maritime Museum? Sam Manning's draftsmanship shows us!

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